

WILHELM HANSEN EDITION.

WILHELM HANSEN EDITION.

EDVARD GRIEG.

Klaver-Kompositioner.

Op. 3. Poetiske Tonebilleder.

Op. 6. Humoresker.

Op. 12. Lyriske Smaastykker.

Op. 19. Folkelivsbilleder.

Op. 19a. Brudfølget drager forbi.

Op. 28. Fire Albumsblade.

Op. 29. Improvisata over et norsk Thema.

Op. 40. Fra Holbergs Tid.

Op. 41. Klaverstykker efter egne Sange. Hæfte 1. 2.

Op. 52. Klaverstykker efter egne Sange. Hæfte 1. 2.

Op. 40. Fra Holbergs Tid. Suite i gammel Stil,
Klaver 4-hdg. ved THEODOR KIRCHNER.

Op. 46. Orkester-Suite Nr. 1, af Musiken til „Peer Gynt“,
Klaver 2-hdg. og 4-hdg. af KOMPONISTEN.

Op. 55. Orkester-Suite Nr. 2, af Musiken til „Peer Gynt“,
Klaver 2-hdg. og 4-hdg. af KOMPONISTEN.

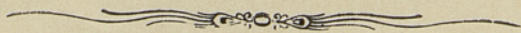
FORLÆGGERENS EJENDOM FOR DE SKANDINAVISKE LANDE.

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.

WILHELM HANSEN EDITION.

Det bemærkes, at Kjendskabet til de to første Stykker er nødvendigt til Forståelsen af det sidste. I Karnevalet skimter man nemlig blandt den brogede Vrimmel i det Fjerne et norsk Brudedefølge, som afløses af Kjæmpeskikkelser, der i store Hallingkast (Motiver fra Fjeldslåttten) ligesom rydde Skuepladsen. Tilsidst kommer det flyvende Ridt, som antydtes ved den efter „Stretto“ indtrædende Kvint i A-dur; Situationen er på dette Punkt af Karnevalet udartet til fuldkommen Vildhed. Mængdens Piben og Skrigen, dertil Hestene, der fnysende, som i et eneste Drag skjærer Luften, alt forener sig til et Billede af den mest overgivne Kådhed. Ideerne er for en Del opstået under Karnevalstiden i Rom, uden Krav på, just at karakterisere i Detaillen, dels er det også Mindet om det hele Folkeliv, som senere har foresvævet Komponisten, hvad han, for at lette Opfattelsen, har troet at burde oplyse.



FJELDSLÅT.

3

Un poco Allegro.

Edv. Grieg. Op. 19.

I

pp e sempre staccato.

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf *molto cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

ff

sostenuto molto.

tranquillo.

pp legato.

8va alta

8

8

3

3

3

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *fz* (forzando), *f* (forte), and *ff* (fortissimo). Performance instructions include *poco a poco*, *crescendo*, *ff sempre*, and *Ped.* (pedal). The score also features triplets, slurs, and a final double bar line.

The first system begins with a piano (*p*) dynamic and includes the instruction *poco a poco crescendo*. The second system features *fz* dynamics and triplets. The third system includes a forte (*f*) dynamic and the instruction *cre-scen*. The fourth system includes a *do.* (do) instruction and a *ff sempre* dynamic. The fifth system includes multiple *Ped.* (pedal) instructions and a *fff* (fortississimo) dynamic. The sixth system concludes the piece with a final double bar line.



This musical score is written for piano and consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a forte (*ff*) dynamic marking and includes the instruction "Ped." (pedal) with asterisks indicating pedal points. The third system includes a mezzo-forte (*mf*) dynamic marking and the instruction "molto cresc." (molto crescendo). The fourth system features a forte (*f*) dynamic marking and includes the instruction "Ped." with asterisks. The fifth system features a fortissimo (*ff*) dynamic marking and includes the instruction "Ped." with asterisks. The sixth system features a fortissimo (*ff*) dynamic marking and includes the instruction "molto ritardando." (molto ritardando) and "lento." (lento). The score concludes with a final cadence.

Presto.

p

Ped. *

crescendo.

Ped. *

Ped. *

Ped. *

Ped. *

Ped.

fz

Ped. sempre

*

fz

fz

BRUDEFØLGET DRAGER FORBI.

Alla marcia.

II

**) pp*

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mp tre corde. *fz* *molto leggiero e marcato.*

mf *fz*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. *

*) 2^{da} volta una corda.

First system of musical notation. The right hand features a melodic line with a crescendo marking (*cresc.*) and dynamic markings of *ff* and *p*. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation. The right hand continues with a melodic line, marked with *fz* (forzando). The left hand maintains the eighth-note accompaniment. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation. The right hand features a melodic line with a *fz* marking. The left hand continues the eighth-note accompaniment. The system concludes with a *dim.* (diminuendo) marking. Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation. The right hand plays a melodic line starting with *pp* (*pianissimo*) and *una corda*. The left hand plays a steady eighth-note accompaniment. The system concludes with a *ppp* (*pianissimissimo*) marking. Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation. The right hand features a melodic line with a crescendo marking (*cresc. poco a poco.*) and a *tre corde* marking. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by "Ped." and asterisks.

f *piu f* * *Leo.* *

ff e marcato. * *Leo.* *

Leo. * *Leo.* *

Leo. *

Leo. * *Leo.* *

Leo. * *Leo.* *

sempre piu f * *loco.* *

Leo. * *Leo.* *

13

Allegro alla burla.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of each system contains the main melody, while the second staff provides harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of each system contains the main melody, while the second staff provides harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of each system contains the main melody, while the second staff provides harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble clef, key signature of one sharp (F#). First staff: *p* (piano). Second staff: *ped.* (pedal). Markings: *ped.*, ***, *ped.*, ***, *ped.*, ***.

System 2: Treble clef, key signature of one sharp (F#). First staff: *ped.*, ***, *ped.*, ***, *ped.*, ***. Second staff: *ped.*, ***, *ped.*, ***, *ped.*, ***.

System 3: Treble clef, key signature of one sharp (F#). First staff: *cresc.* (crescendo), *ff* (fortissimo). Second staff: *ped.*, ***, *ped.*, ***, *ped.*, ***.

System 4: Treble clef, key signature of one sharp (F#). First staff: *fz* (forzando), *p* (piano). Second staff: *ped.*, ***, *ped.*, ***, *ped.*, ***, *ped.*, ***, *ped.*, ***.

System 5: Treble clef, key signature of one sharp (F#). First staff: *cantabile.* (cantabile). Second staff: *ped.*, ***, *ped.*, ***, *ped.*, ***, *ped.*, ***, *ped.*, ***.

System 6: Treble clef, key signature of one sharp (F#). First staff: *ped.*, ***, *ped.*, ***, *ped.*, ***, *ped.*, ***, *ped.*, ***.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions are written above the staves, and the word "Leo." is repeated below the staves in each system, often accompanied by an asterisk. The first system includes the instruction "dim." and "poco a". The second system includes "poco rit.", "dim.", and "pp". The third system includes "cresc.", "poco a", and "poco stringendo.". The fourth system includes "f". The fifth system includes "ff" and "dim.". The sixth system includes "cresc.". The notation is complex, with many beamed notes and slurs, suggesting a fast and technically demanding piece.

Leo. * Leo. * Leo. * Leo. *

poco rit. dim. pp

cresc. poco a poco stringendo.

8 Leo. * Leo. * Leo. *

8 f

ff dim.

cresc.

string.

9 9 *rall.*

a tempo.

a tempo.
Ped. * Ped. * Ped. *

cresc.
Ped. * Ped. * Ped. *

ff
Ped. * Ped. *

p
fz fz
Ped. *

Ped. * Ped. * Ped.

831

Musical score for 'Lied. * Lied. *'. The score is written for two staves, Treble and Bass. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The score is marked 'pp' (pianissimo) at the beginning. The notation includes various notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The first measure of the Treble staff contains a whole rest. The first measure of the Bass staff contains a half note G2. The score is marked 'Lied.' at the beginning and 'Lied.' at the end. There are asterisks (*) at the end of the first and second measures of the Bass staff.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes a piano introduction marked "Ped." and several asterisks indicating specific points in the music. The page number "831" is visible at the bottom.

First system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *ff*, *fz*, *fz*. Pedal markings: *Ped.*, ***, *Ped.*, ***.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Third system of musical notation. Treble and bass staves. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Fourth system of musical notation. Treble and bass staves. Dynamics: *rit.*, *pp*, *a tempo.*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Sixth system of musical notation. Treble and bass staves. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***. Measure number 831 is indicated below the staff.

f *piu f* *ff*

dim.

crese.

rall. *a tempo.* *p*

crese.

8 9

Leo. *

Leo. *

Leo. *

Leo. *

ff fz
Poco Andante.

ppp ff
Poco Andante. Allegro.

pp una corda.
Poco Andante

rall. ff molto pesante.
Poco Andante. Allegro.

f
Prestissimo.

f
Prestissimo.

The musical score consists of six systems of staves. The first system shows a piano introduction with a right-hand melody and a left-hand accompaniment. The second system includes a section marked *mf cresc.* and a *Ped.* instruction. The third system features a *ff* dynamic and a *Ped. stretto. sempre.* instruction. The fourth system includes a *gva bassa.* instruction. The fifth system includes a *piu* instruction. The sixth system includes a *stretto.* instruction and a *pesante fz* instruction. The score is marked with various dynamics including *mf*, *cresc.*, *ff*, *fz*, and *pesante*. Pedal instructions are marked with *Ped.* and *gva* (grave) in both *bassa* (bass) and *alta* (treble) positions. The score is marked with asterisks (*) and includes repeat signs. The page number 831 is printed at the bottom center.

831

Christian Sinding.

Mélodies mignonnes.

(1-6), Op. 52. (2. Auflage). M. 2,25.

„Diese Pianostücke des grossen nordischen Koloristen sind ganz prachtvoll und oft von orchestralem Klang.

Der drittletzte Takt von Nr. 5 allein ist den Preis des ganzen Heftes wert.

(*Tagesfragen* (Kissinger Blätter) Nr. 5 1904).

Morceaux caractéristiques.

Op. 53. M. 3,—.

Minuetto. Nocturne. A la Burla. Scherzo.

„Die vier Stücke, die sich recht gut zum Konzertvortrag eignen, gehören zum Besten, was der Komponist für Klavier allein geschaffen hat. Grazie mit Kraft gepaart zeichnet das Menuett aus, zarteste Poesie und Klangsönheit atmet das Nocturne, frischer Humor erfüllt das à la Burla, lebendige und originelle Rhythmik pulsiert im Scherzo. Reiche Harmonik und intensive breite Empfindung findet man hier wie immer bei Sinding. Der Klaviersatz interessiert ohne grosse Schwierigkeiten zu bieten.

J. Vianna da Motta.

(*Der Klavier-Lehrer* 15/1 1903).

„Die Menuet trägt einen festlich-ritterlichen Charakter und klingt prachtvoll. Die Burla ist ein echter Sinding, phantastisch, brillant, voll farbenreicher Ausnutzung der verschiedenen Tonlagen des Claviers. Das virtuos-effectvolle, im Chopin'schen Geist concipierte Scherzo bildet einen famosen Schluss. Sehr empfehlenswerthe, nicht gerade leichte, aber doch auch gut gebildeten Dilettanten zugängliche Stücke“.

Karl Thiessen.

(*Signale* 13/6 1902).

Valses

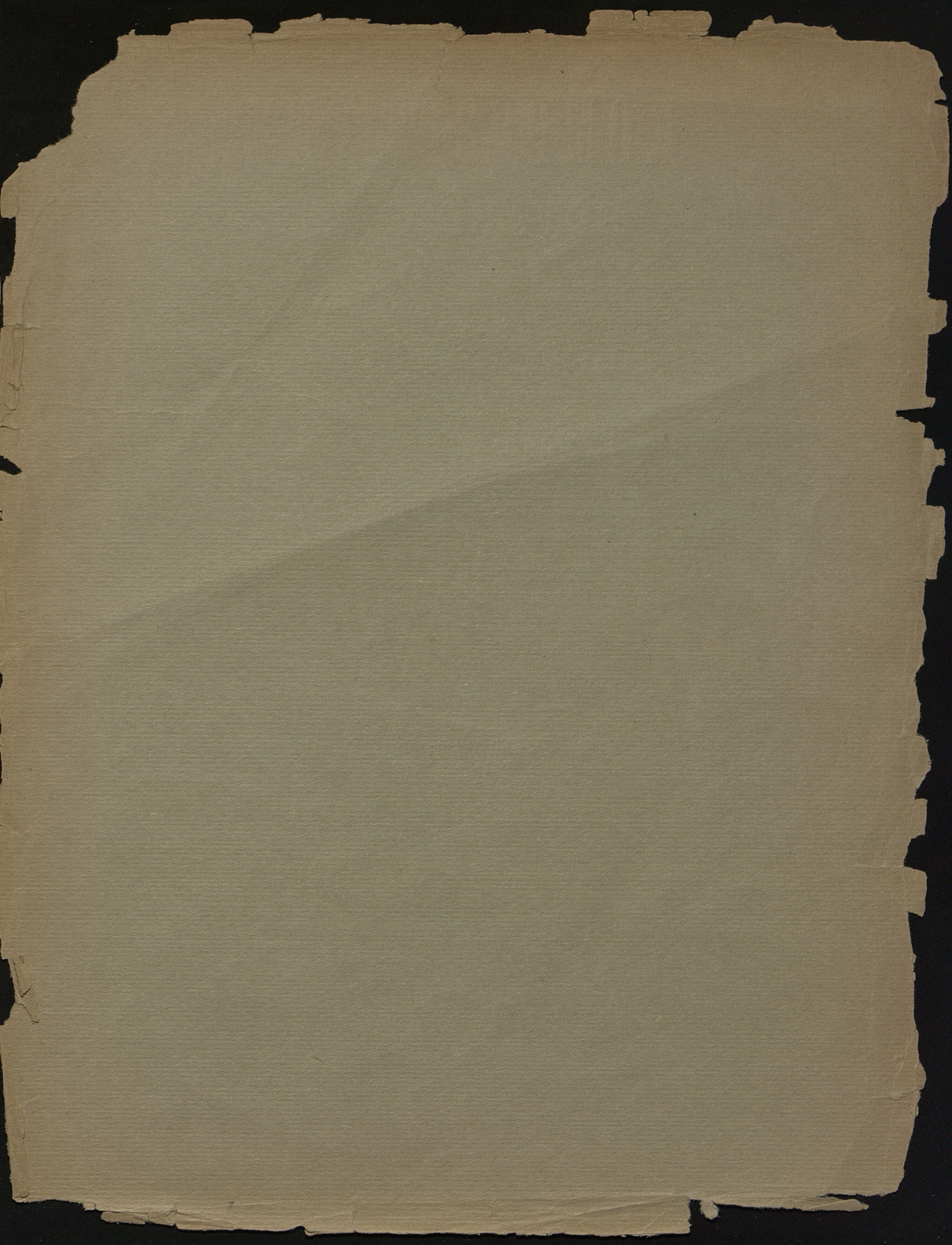
pour Piano à quatre mains.

Op. 59. Cah. 1 (I-IV), Cah. 2 (V-VII) à M. 3,50.

„Die Walzer zu vier Händen, Op. 59, sind vornehme, sehr empfehlenswerte Unterhaltungsmusik. . . Bezeichnend sind für Sinding ein gewisser Zug ins Pathetische und seine Vorliebe für weitgriffigen, aber ausserordentlich klangreichen Satz“.

(*Signale* 1903 No. 40).

WILHELM HANSEN. MUSIK-VERLAG. LEIPZIG.



KOMPOSITIONER

AF

EDVARD GRIEG.

| | Kr. Ø. |
|---|--------|
| For Klaver 2-hdg. | |
| Op. 3. Poetiske Tonebilleder. (1-6)..... | 1 > |
| Op. 6. Humoresker. (1-4)..... | 1 > |
| Særskilt: | |
| Nr. 2. Humoreske i Gis-mol..... | > 50 |
| Op. 12. Lyriske Smaastykker..... | 1 > |
| Arietta. Vals. Vægtersang. Elverdans. Folkeviser. Norsk. Albumsblad. Fædrelandssang. | |
| Op. 19. Folkelivsbilleder, Humoresker..... | 1 50 |
| Fjeldslåt. Brudfølget drager forbi. Fra Karnevalet. | |
| Særskilt: | |
| Brudfølget drager forbi..... | 1 > |
| Op. 22. Sigurd Jorsalfar. | |
| Nr. 1. Borghilds Drøm (1 ^{ste} Akt)..... | > 50 |
| - 2. Ved Mandjævningen, Marsch (Indledning til 2 ^{den} Akt)..... | > 75 |
| - 3. Hyldningsmarsch (3 ^{die} Akt)..... | > 75 |
| Op. 23. Peer Gynt, Klaverudtog..... | 3 > |
| Forspil til 1 ^{ste} Akt. I Bryllupsgaarden. Forspil til 2 ^{den} Akt. Peer Gynt og Ingrid. Trolddansen. Dans af Dovregubbens Datter. Forspil til 3 ^{die} Akt. Aases Død. Forspil til 4 ^{de} Akt. Morgenstemning. Arabisk Dans. Anitras Dans. Peer Gynts Serenade. Solveigs Sang. Forspil til 5 ^{te} Akt. Stormfuld Aften paa Havet. Solveigs Vuggevise. | |
| Særskilt: | |
| Danse af Anitra og Pigerne..... | 1 50 |
| Arabisk Dans og Anitras Dans. | |
| Solveigs Sang og Aases Død..... | 1 > |
| Melodiudtog ved <i>E. Andersen</i> | 1 25 |
| Let Arrangement (Teaterminder Nr. 42)..... | > 38 |
| Op. 28. Fire Albumsblade..... | 1 50 |
| Op. 29. Improvisata over to norske Folkeviser..... | 1 50 |
| Op. 40. Fra Holbergs Tid, Suite i gammel Stil..... | 2 > |
| Præludium..... | > 75 |
| Sarabande..... | > 50 |
| Gavotte..... | > 75 |
| Air..... | > 75 |
| Rigaudon..... | > 75 |
| Op. 41. Klaverstykker efter egne Sange. H. 1. 2. 3. 4..... | 1 50 |
| Op. 46. Peer Gynt-Suite Nr. 1..... | 1 50 |
| Morgenstemning. Aases Død. Anitras Dans. I Bjergkongens Hal. | |
| Op. 52. Klaverstykker efter egne Sange. H. 1. 2. 3. 4..... | 1 50 |
| Op. 55. Peer Gynt-Suite Nr. 2..... | 1 50 |
| Ingrid's Klage. Arabisk Dans. Peer Gynts Hjemkomst. Solveigs Sang. | |
| Albumsblad (E-mol)..... | > 50 |
| Seks norske Fjeldmelodier..... | 1 50 |
| Springdans. Baadn Laet. Springdans. Sjogur aa Trollbrura. Halling. Guten aa Gjenta paa Fjeshellen. | |
| Sørgemarsch..... | > 50 |
| Albumsblad i E-mol..... | > 35 |
| Grieg-Album. | |
| I..... | 2 > |
| Air. Arabisk Dans. Anitras Dans. Forspil (I Kongehallen) af Sigurd Jorsalfar. Prinsessen. Gamle Mor. Lille Haakon (Margrethes Vuggevise). Baadn Laet. Vuggevise fra Valdres. Halling fra Østerdalen. Rigaudon. | |
| II..... | 2 > |
| Præludium. Humoreske. Brudfølget drager forbi. Gavotte. Peer Gynt og Ingrid (Forspil til 2 ^{den} Akt). Springdans fra Vinje. Til Vaaren. Sjogur aa Trollbrura. Folkeviser fra Hallingdal. Modersorg. Sørgemarsch. | |
| Melodi-Album, Sange arrangerede for Klaver. | |
| Nr. 1 (Wilhelm Hansens 50 Øres Biblioth. Nr. 56). Vandring i Skoven. Rosenknoppen. Serenade til Welhaven. God Morgen! Med en Primulaveris. Jeg giver mit Digt til Vaaren. Det første Møde. Vaaren. Med en Vandlille. Hjertesaa. Et Haab. Fra Monte Pincio. | > 50 |
| Nr. 2 (Wilhelm Hansens 50 Øres Biblioth. Nr. 57). Jeg rejste en dejlig Sommerkvæld. Et Syn. To brune Øjne. Odalens synger. Taksigelse. Margrethes Vuggevise. Jeg elsker Dig. Langelands Folkemelodi. Dulgt Kærlighed. Efteraarstormen. Udfarten. | > 50 |
| For Klaver 4-hdg. | |
| Op. 3. Nr. 3. Poetisk Tonebillede..... | > 60 |
| Op. 6. Nr. 2. Humoreske..... | > 60 |
| Op. 12. (Nr. 1. 2. 6.) Lyriske Smaastykker..... | > 75 |
| Op. 14. Deux Pièces symphoniques..... | 1 50 |
| Adagio cantabile & Allegro energico. | |
| Op. 19. Nr. 2. Brudfølget drager forbi..... | 1 > |

| | Kr. Ø. |
|---|--------|
| For Klaver 4-hdg. | |
| Op. 22. Sigurd Jorsalfar af <i>Bjørnstjerne Bjørnson</i> | 2 > |
| Nr. 1. Borghilds Drøm (1 ^{ste} Akt)..... | 1 > |
| - 2. Ved Mandjævningen, Marsch (Indledning til 2 ^{den} Akt)..... | 1 > |
| - 3. Hyldningsmarsch (3 ^{die} Akt)..... | 1 > |
| Op. 23. Peer Gynt, dramatisk Digt af <i>H. Ibsen</i> . | |
| Klaverudtog af Komponisten..... | 4 > |
| Forspil til 1 ^{ste} Akt. I Bryllupsgaarden. Forspil til 2 ^{den} Akt. Peer Gynt og Ingrid. Trolddansen. Dans af Dovregubbens Datter. Forspil til 3 ^{die} Akt. Aases Død. Forspil til 4 ^{de} Akt. Morgenstemning. Arabisk Dans. Anitras Dans. Forspil til 5 ^{te} Akt. Stormfuld Aften paa Havet. | |
| Nr. 1. Mellemaktsmusik..... | 2 50 |
| I Bryllupsgaarden..... | 1 50 |
| Peer Gynt og Ingrid..... | > 75 |
| Aases Død..... | > 60 |
| Morgenstemning..... | 1 > |
| Stormfuld Aften paa Havet..... | 1 25 |
| - 2. Danse hos Dovregubben..... | 1 50 |
| Trolddansen. Dans af Dovregubbens Datter. | |
| - 3. Danse af Anitra og Pigerne..... | 2 50 |
| Arabisk Dans. Anitras Dans. | |
| Op. 40. Fra Holbergs Tid, Suite i gammel Stil..... | 1 50 |
| Op. 46. Peer Gynt-Suite Nr. 1..... | 1 50 |
| Morgenstemning. Aases Død. Anitras Dans. I Bjergkongens Hal. | |
| Op. 55. Peer Gynt-Suite Nr. 2..... | 2 > |
| Ingrid's Klage. Arabisk Dans. Peer Gynts Hjemkomst. Solveigs Sang. | |
| Sange. Hæfte 1..... | 1 > |
| To brune Øjne. Margrethes Vuggevise. Fra Monte Pincio. Du fatter ej Belgernes evige Gang. | |
| Sange. Hæfte 2..... | 1 > |
| Med en Primulaveris. Jeg elsker dig. Taksigelse. God Morgen. Serenade til Welhaven. | |
| Sange. Hæfte 3..... | 1 > |
| Vandring i Skoven. Solveigs Sang. Efteraarstormen. | |
| For Klaver og Violin. | |
| Op. 12. Lyriske Smaastykker, arr. af <i>Hans Sitt</i> | 1 50 |
| Arietta. Vals. Vægtersang. Elverdans. Folkeviser. Norsk. Albumsblad. Fædrelandssang. | |
| Af Op. 19. Brudfølget drager forbi og Fra Karnevalet, arr. af <i>Emile Sauret</i> | 1 50 |
| Op. 22. Sigurd Jorsalfar. | |
| Ved Mandjævningen, Marsch (Indledning til 2 ^{den} Akt)..... | > 75 |
| Op. 23. Peer Gynt, arr. af <i>Anton Svendsen</i> . | |
| Nr. 1. Peer Gynt og Ingrid.... | 1 > |
| - 2. Aases Død..... | 1 > |
| - 3. Solveigs Sang..... | 1 > |
| - 4. Anitras Dans..... | 1 > |
| Sange, arr. af <i>Emile Sauret</i> . Hæfte 1..... | 1 50 |
| Jeg elsker dig. Morgenstau. Du fatter ej Belgernes evige Gang. | |
| Hæfte 2..... | 1 50 |
| Udfarten. Folkeviser. Efteraarstormen. | |
| For Orgel. | |
| Grieg-Album (<i>L. Birkedal-Barfod</i>)..... | 2 > |
| Sarabande. Air og Gavotte (af Op. 40). Morgenstemning og Aases Død (af Peer Gynt). Sørgemarsch. | |
| For Harmonium og Violin. | |
| Ave maris Stella (<i>Aug. Reinhard</i>)..... | 1 25 |
| For Harmonium og Violoncel. | |
| Ave maris Stella (<i>Aug. Reinhard</i>)..... | 1 25 |
| For Harmonium solo. | |
| Ave maris Stella (<i>Aug. Reinhard</i>)..... | 1 > |
| Grieg-Album (<i>L. Birkedal-Barfod</i>). Bind I..... | 1 50 |
| Fædrelandssang. En Digters sidste Sang. Gamle Mor. Tro. Vægtersang. Vaaren. Aases Død. Ved Rønderne. Solveigs Sang. Jeg giver mit Digt til Vaaren. Solveigs Vuggevise. Humoreske af Op. 6. | |
| Bind II..... | 1 50 |
| Taksigelse. Skovsang. Sang paa Fjeldet. Solnedgang. Det Første. Modersorg. Harpen. Vuggesang. Margrethes Vuggesang. Ungbirken. Serenade til Welhaven. Ved en ung Hustrus Baare. Mellem Roser. Med en Primulaveris. | |
| Bind III..... | 1 50 |
| Det første Møde. Jeg rejste en dejlig Sommerkvæld. Jeg elsker Dig. Kvad (Sigurd Jorsalfar). Den Bjergtagne. Folkeviser. Sarabande af Op. 40. Sørgemarsch. Gavotte af Op. 40. | |

FORLÆGGERENS EJENDOM

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.